DOCUMENT RESUME

ED 114 596 95 CE 005 458

TITLE Music Career Curriculum Development Study: A Study of the Relationship of Curricula to Employment.
INSTITUTION Wisconsin College-Conservatory, Milwaukee.
SPONS AGENCY Office of Education (DHEW), Washington, D.C.
NOTE 55p.

EDRS PRICE MF-$0.76 HC-$3.32 Plus Postage
DESCRIPTORS Career Education; *Curriculum Development; Curriculum Evaluation; Educational Needs; Employment Opportunities; *Music Education; Musicians; *Questionnaires; *Relevance (Education); Student Opinion; *Symposia

ABSTRACT

A program to investigate the curriculum available to students in the independent conservatory in terms of future employment is discussed in the document. Three groups of students, from the Wisconsin College-Conservatory, the New England Conservatory, and the San Francisco Conservatory, were interviewed and asked to complete a questionnaire. Forty-three professional musicians responded to a questionnaire, most of them from the Milwaukee area. A symposium was conducted which involved students, music teachers (both private and school affiliated), music association representatives, members of the Milwaukee Symphony Orchestra, and other music professionals. The three workshops, headed by professionals from outside the Milwaukee area, focused on preconservatory education, curriculum, and careers. Dialogue with students and questionnaire results are presented. Conclusions cover a variety of areas, including: (1) the suggestion that conservatories are providing vocational training, (2) curriculum development, (3) the need for stronger humanities programs, and (4) other educational needs. Recommendations suggest a broader study, with a stronger questionnaire and more developed interviewing techniques. The student and professional musician questionnaires and the symposium announcement are appended. (LH)

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MUSIC CAREER CURRICULUM DEVELOPMENT STUDY

A Study of the Relationship of Curricula to Employment

Report to the Office of Education,
Department of Health, Education, and Welfare

Title IV-D Grant
Cooperative Education Program
P.L. 89-329, as Amended by P.L. 91-204
Grant No. 730548

WISCONSIN COLLEGE-CONSERVATORY
Milwaukee, Wisconsin
Grantee

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CE005458

The actual study process was developed with the project coordinator, Stephen Jay, President, Wisconsin College-Conservatory; a Consultative Committee of Milwaukee area professionals; and Consultants in the Arts, George Alan Smith and Carol D. Smith, New York City.

on education

CHARLES B. FOWLER

Stephen Jay president of the Wisconsin Conservatory in Milwaukee which sponsored educational survey

In music education, as in much of education generally, there is a discrepancy between theory and practice. One manifestation of this occurs in the education of performers in colleges, universities, and conservatories. Every year hundreds of young, budding performers and composers are graduated into a market of nonexisting or extremely limited job opportunities and already overcrowded, almost closed-door occupations.

The "applied" professors, as they are called, who teach the aspiring young performers, seemingly have a boundless and optimistic view of the musical world at large. Many of these teachers evidently believe that their students can make successful careers as performers. They go right on encouraging and turning out performers in spite of the realities—pianists, for example, who cannot even find work as accompanists. Oddly enough, the majority of these teachers found themselves in a similar position as young graduate musicians a generation or two before. They, too, had been led to believe they could make their living as performers, but found out that they had to turn to teaching instead to make a go of it. In a sense they were duped by their own education and, with their own blindness seemingly perfected, they now perpetuate the same myth on another and another generation. They are teaching people to enter a professional performance world they never knew, a performance world which for many of their students represents an inflated and unreal aspiration.

Knowing the field

There are exceptions, of course: retired professionals who teach and who know the realities of the professional world of performance, and dedicated performers who teach part time who also have a good grip on what it takes to make a living as a performer. Among the latter group are those who find they must supplement the income they derive through performance with income from teaching. These people know that a limited number of talented and versatile new performers are needed each year to fill a limited number of positions in performing groups; they know that performance may have to be coupled with teaching and other activities; and they are aware that only the most extraordinarily gifted performer can hope for a solo concert career.

The current situation has caused at least one conservatory to take its own studied look at the relationship of curricula to employment. The Wisconsin Conservatory in Milwaukee was recently awarded a grant of $20,000 from the U.S. Office of Education to study "Music Career Curriculum Development." What they found in questioning students, teachers, and professionals representing several conservatories was that conservatories should consider changes in curriculum to bring education in music into more direct alignment with employment opportunities. The Consultative Committee to the study suggested that professional music schools are in fact "vocational" schools, and the report of the study states that the conservatory is actually providing vocational training for some students. If more college, university, and conservatory programs would acknowledge their direct vocational responsibility, much-needed curriculum revision would be assured.

Versatility

It is significant that none of the professional musicians who completed questionnaires or personal interviews in connection with the study are involved in simply one job. An instrumentalist in the Milwaukee Symphony Orchestra might also compose, teach (both privately and in the conservatory), and serve in another capacity as well—as a music critic, for example. According to Arnold Polson, president of Local 8 of the American Federation of Musicians in Milwaukee, only eight percent of the musicians in the vicinity actually make a living at their profession. The remaining ninety-two percent must work at other professions during the day and moonlight their music activities. Versatility, then, is an essential characteristic of most successful professional musicians. They can do more than just sing or play an instrument.

Along these lines, much emphasis

She's starting at five years old. But what is her future?

Versatility

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Along these lines, much emphasis was given during the study to the possible broadening of the conservatory curriculum. Education for careers in piano tuning and repair, music therapy, and the possibility of preparing people for careers as music publishers, manufacturers, salesmen, dealers, and librarians were discussed. The need for the performing artist to have some background in administration, bookkeeping, and management was considered.

One of the recommendations to emerge from the study is for the creation of a new course, possibly to be given during the third year, which "would bring representatives of those other music career fields to the conservatory." Such a course would be designed to permit all students the opportunity to reexamine and reevaluate their goals and the probability of whether or not they will reach them. The purpose of the course would be to give each student "access to a broad range of related career opportunities."

A recurring theme was whether or not classical and jazz music, including popular, should be segregated in the curriculum. While there was some support for their being isolated, Harry Sturm, principal cellist of the Milwaukee Symphony, felt that some of the best jazz performers were those who had a thorough musical background including classical music, and that jazz and popular should certainly be known by symphonic musicians. He says, "One helps the other, and we all end up better."

One student's comment sums up the general consensus: "I feel that it is very important for someone entering the music profession to be a well-rounded musician. Knowing only your instrument or only classical music does not make you able to contribute to the betterment of music, music education, or society in general. I feel that musicians in music schools should be exposed to the entire world of music."

Edward Mumm, Milwaukee concertmaster, finds teaching skills useful

Jay, president of onsin Conserva- Milwaukee which d educational

Teacher training

Among the sixty-seven students from the Wisconsin Conservatory, the New England Conservatory, and the San Francisco Conservatory who completed the questionnaire, forty-four asked for some sort of teacher training. Pedagogy was also a major point of discussion at the "rap" sessions with conservatory students. They recognize that although they might not wish to, at some point in their careers they might have to teach. Among the forty-three professional respondents, eighteen felt that pedagogy should be made available. Only six said "no."

The conclusion of the study states: "The need for some study in teacher training at the conservatory level was requested throughout the questionnaires. Students and professionals alike recognized that probably half would wish to teach to some degree and that some training would be necessary. Those students who wished some pedagogy definitely agreed that they could and would find time in their daily schedules to take such additional work. Conservatories are asked, in effect, to deal with the fact that playing the instrument alone will not, in most cases, provide a living wage."

A poor start?

The majority of the students berated their musical preparation in the secondary school. Only sixteen students felt that their secondary school had been helpful. On the other hand, when the professionals were asked by what means they achieved their goals, sixteen credited public-school-teacher recognition. Only three signified that the public school provided the greatest help, however. Most (twenty-four) pointed to their private teachers, and nineteen named their family.

Significantly, eighteen of the professionals queried said they were able to get the kind and amount of training they wanted and needed in their conservatory, while twenty-two said they did not, and six said "mostly." What they wanted in courses was more of one thing or another that was already being offered. Students, too, opted for more individualized programs. Work-study programs were also suggested as a means of making education relate more closely to actual job situations.

The study, which consisted of the survey and "rap" sessions with students and professionals and a seminar with three workshops, was coordinated by Dr. Stephen Jay, president of Wisconsin Conservatory. A report of the study, Grant No. 7305548, is available by writing to the U.S. Office of Education, Department of Health, Education, and Welfare, Washington, D.C. The study admittedly raises as many questions as it answers, but it is a vital, if modest, first step toward self-evaluation that could lead to significant changes in conservatory education. △

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MUSIC CAREER CURRICULUM DEVELOPMENT STUDY

A Study of the Relationship of Curricula to Employment

prepared by

Stephen Jay, President
Wisconsin College-Conservatory
Milwaukee, Wisconsin

and

Carol D. Smith
Consultant in the Arts
New York, New York

INTRODUCTION

To quote from the granting instrument from the Office of Education, Department of Health, Education and Welfare: "The purpose of the planning grant is to investigate the curriculum available to students in the professional school of music with a view toward enriching their training so as to make their study more relevant to the actual field of their performing art, and to look into the music career as a whole."

A grant of $20,000.00 was awarded the Wisconsin College-Conservatory, Milwaukee, Wisconsin, to carry out the above-stated program and publish a report of findings that might be disseminated not only to other schools of music but also to colleges and universities with music departments and other schools of the arts.

It was decided to range as far afield as budget would allow to provide an overall perspective from this mid-America city. Thus other conservatories, other professionals in music and students in other conservatories were interviewed and consulted.

The use of male pronouns in place of such words as "student" or "professional" (i.e.: his studies, he needs, etc.) should in no way be construed to mean that women music students as professionals were not involved in this study and that their thoughts are not reflected in the reporting.

THE STUDY PROCESS

The Consultative Committee

For the most part the Consultative Committee was recruited from leaders in the music field in and around Milwaukee. Each member represented a facet of the career possibilities in the region as well as appropriate career advisors. Members of the Consultative Committee were:

Craig Hutchinson, General Manager, Milwaukee Symphony Orchestra

Stephen Jay, President, Wisconsin College-Conservatory

Donald Mohr, Music Curriculum Specialist, Milwaukee Public Schools

Arnold Polson, President, Local 8, American Federation of Musicians

Paul Spraggins, Administrator, State of Wisconsin Higher Educational Aids Board

Harry Sturm, Principal Cellist and Personnel Manager, Milwaukee Symphony Orchestra

Added to the Consultative Committee during the study were:

N. Prenton L. Kellenberger, Dean, Milwaukee Area Technical College

Thomas Sandquist, Student and Assistant, Jazz Department, Wisconsin College-Conservatory

Also advising was:

Joan Lounsbery, Director of Public Events, Wisconsin College-Conservatory; former Concert Manager, Carnegie Hall, New York City.

The consultants, Carol D. Smith and George Alan Smith, attended the meetings of the Consultative Committee which met monthly from mid-autumn through the spring to the culminating symposium in May.

For the purposes of this study, the curricula of the independent conservatory was determined as the sole focus. The independent conservatory was defined as standing alone as contrasted with schools of music which are part of a university or a college. The belief was that the independent conservatory was in a much better position to teach professional musicians and that university/college schools of music tend to become departmentalized and more educationally oriented.

The Consultative Committee discussed many aspects of the study during its meetings. It concerned itself with the young music student, the conservatory student and the professional musician and the many facets of each area.

The identification of a child's talent, the nurturing of it and development of that talent raised a specter of uncaring public schools whose interests are more focused in creating a marching band to support the football team. With few exceptions the school system is not making music a part of the life of today's young people. Unless the parents recognize and accept the child's musical ability, there is no doubt that many potential musicians are never discovered at all. The fault also seems to lie with the high school guidance counselors who (as is mentioned later in the Student section) have no knowledge or ability to advise students on how to prepare for a professional music education.

At an early meeting it was decided that Mr. Jay visit the Interlochen Arts Academy (9th through 12th grades) to talk with students and faculty about the pre-conservatory student to determine how and why that student goes to a specialized school of the arts--what motivates a student to become a musician. Mr. Jay reported his finding as follows:

> Young teenage students and/or their parents often simply think that the "arts would be nice." The average tenth grader isn't able to make long-range commitments. The students who continue their music education at the college level gravitate toward the better-known teachers in their specialities. Such a school as Interlochen helps the student decide whether or not music is a realistic career choice.

It is an intermediate step in education and was felt to be the last chance to explore the humanities and related art forms before specialization. Approximately 40% of Interlochen graduates do go into professional programs, but no survey had been taken to indicate how they followed through, whether they graduated, or whether they became professionals (with the exception of some "stars"). One student said that she would go on into History but liked being among "intense people" who are not just academically oriented. One said he would like to be a violin soloist, composer, and conductor; he was not interested in orchestra or chamber music positions. And the other conversations ran the gamut between these extremes.

Mr. Jay later visited the St. Louis Institute of Music to discuss its new program (the St. Louis Institute of Music and the St. Louis Community Music School have merged and are engaged in a rebuilding program).

Mr. Jay spoke of its current Musicianship program which is ten hours a week, two hours a day covering rhythm and ear training, music theory, music literature and music history. This program, which encompasses a number of areas within the Wisconsin College-Conservatory's Theory program, is the total classroom situation at the St. Louis Institute with the exception of some few academic courses at the Catholic college in which they happen to be housed. The rest of the time of the students is spent in private studio lessons, ensemble work, and rehearsal. The students play in the St. Louis Youth Orchestra and receive credit.

This program is somewhat experimental and is of interest to the study as to how it will attract future young students.

The Committee raised the question as to whether or not the formation of many more high schools for the visual and performing arts would not help identify musicians earlier than the Conservatory now is able to. (The consensus of the conservatory students who were interviewed will be covered in a later section.) High schools of performing arts exist, minimally, and it was wished that sufficient time and funds were available for Mr. Jay or a representative of the Committee to visit them.

It was necessary to identify what careers in music existed and how far each conservatory should go in trying to train students for those careers.

In some geographic areas arrangements could and are made with other local institutions to complete the education of, say, a music therapist, by allowing the student to take certain courses at the local hospital. The same might be true for a music educator. Many careers would require some exchange facility with another institution.

Other specific careers that seem to lack general educational possibilities were piano tuning and technician, composer-arranger, jingle-writing--as one member put it: "I'm looking into all these things as I need to make the bucks."

The need for a performing artist to have some background in administration, bookkeeping, and management was discussed and the question was raised as to whether or not such an over-all course of "Arts Administration" or "Music Industry" should be offered, as a post-graduate course or part of the four-year structure. But is it the function of the conservatory to provide such a dimension?

It was urged that a course, perhaps a semester, of "Job Opportunities," be developed which would allow the music student a chance to re-evaluate his talent and goals and to discover that there are other possibilities within his chosen field.

Another question raised was whether or not there is room in the conservatory for a broad overview of music--a different curriculum geared to the student who has a general deep interest in music but who does not expect to become a performing musician. Music publishers, manufacturers, salesmen, dealers, librarians, etc., were given as examples of careers that require some musicianship background.

Perhaps an "Associate Music" degree, a two-year program would help provide the answer of the non-performer. Mr. Jay spoke of those junior colleges that do give an associate degree in music with the student expecting to transfer into third year conservatory work. He said the quality was very poor and the transfer generally impossible--in fact, the program from junior colleges as such is useless, damaging, and dangerous.

A discussion dealt with the level of training at which a musician may begin to play professionally. Is there an intermediate stage of learning at which, say, a musician could play in local bands at local weddings, bars, social clubs, etc. Some students are able to find jobs doing just such work, but the concern was whether or not aiming strictly toward the symphony orchestra or the chamber ensemble or a high level jazz group was not limiting the possible job opportunities and perhaps was being unrealistic.

The Consultative Committee suggested that professional music schools are in fact "vocational" schools. This seemed to depend upon individual viewpoint, although generally it was felt that conservatories were preparing students for a profession as opposed to a vocation (or avocation?). A semantic problem.

The question of how to affect society in terms of society's view of the arts was raised. The fact that foundations, the National Endowment for the Arts and the local arts councils all want musicians to play in schools (or have students bused to performing centers) is a numbers game. The audience generally is untouched by such a single exposure in what is often a foreign environment and unprepared for what is happening on the stage. Thus it is the musicians themselves who must become evangelists, building their own audiences. Perhaps music groups should have residencies in the schools, in housing developments, in all kinds of places where the same people over periods of time might relate to the same performers who would create an on-going artistic presence.

How does a musician sell himself and his art to the public? Can such a specialized public relations technique be taught? Would such a course be useful at the conservatory level?

Would adding another week or two onto the semester year allow for these "new" curricular additions? Should credit be given for such classes? Would the student take them or would he simply feel that this is an infringement upon his rehearsal and study time which is already overextended? (Some of this is answered later in the Student section.)

A recurring theme was whether or not classical and jazz music (to include "pop") should be segregated. Mr. Sandquist,

the jazz department assistant, believed it should be separate because of the amount of specialized literature in each field. On the other hand, Harry Sturm, principal cellist, Milwaukee Symphony, felt that some of the best jazz men were those who had a thorough musical background, that jazz and "pop" which he stated was folk music, should certainly be known by symphonic musicians and that the jazz man should certainly know something about classical music, too . . . "one helps the other and we all end up better."

Currently at the Wisconsin College-Conservatory jazz majors are required to be versed in the classics, but classical majors are not required to be conversant with jazz. This is a heavy load for the jazz major, as he must take all the theory, aural skills, and music history required of everyone else as well as specialized courses in his own field.

While discussing jazz vs. classical training, it was stated that many jazz students come in without the requisite reading skills, but have tremendous aural perception, improvisational ability, and style. On the other hand there is a group of jazz students who read well but don't have the "soul"--lack improvisational skills. Both groups are frustrated with each other and have problems relating to the common goal--if indeed there is a common goal. There was a question as to whether the aspect "soul" can be taught. Can these two disparate groups be contained within the same departments?

Mr. Polson, the President of Local 8 in Milwaukee, pointed out that only 8% of the musicians in the vicinity actually make a living at their profession. Obviously the remaining 92% must work at other professions during the day and moonlight their music work extracurricularly. These figures do not reflect the youngsters (between the ages of 15 to 25) who put together their own combos and play at family and school affairs. Mr. Polson felt that these young people, who are influenced by the recording industry and television, should be somehow identified and, with the right kind of salesmanship and encouragement, helped to find their way to the conservatory IF music seems to be a professional goal.

The relationship between the strength of an orchestra in the community and the strength of the conservatory where that orchestra resides was examined. It was generally felt that

a definite relationship exists. Such an orchestra provides that conservatory with a source of fine faculty. It is a two-way street. Musicians are prepared for the symphony, the symphony helps produce the musicians.

The Consultative Committee approved and helped form the Student and Professional Questionnaires (see exhibits) and interpreted results. It agreed that additional input from students of other conservatories would provide a more rounded total response.

It further decided to hold a symposium to open the discussion to the interested professional public as well as students and to invite workshop leaders from outside of the Milwaukee area. It was hoped that some of the questions raised during the Committee meetings might be answered or better defined at such a symposium and that different viewpoints might be brought to bear on the various problems discussed.

THE STUDENTS

INTRODUCTION

Three groups of students were interviewed and asked to complete a questionnaire. The main body of students was from the Wisconsin College-Conservatory with two other groups from the New England Conservatory of Music and the San Francisco Conservatory of Music cooperating, providing geograhical representation as well as a variety of student talents and attitudes.

"RAP" SESSIONS

In each of the three schools students were invited to take part in a "rap" session at which they might express their views of training at their schools. Those students who attended these sessions were not necessarily the same students who completed the questionnaires.

The first student session was held at the Wisconsin College-Conservatory in January. There it was learned that the students felt totally engrossed in the day-to-day business of music training and found it difficult to look either ahead or backward. Career objectives could not be focused upon, nor could the early awakened talent be put into terms of time or place.

The latter was not true at the New England Conservatory where a group composed largely of graduate students who knew where they were going and were also able to look back along the roads that had brought them to that point in the conservatory were interviewed. Interestingly, at NECM the students were aware of the school's difficulty in funding. They were aware of being on display to "sell" the school, of being "used" in the fund-raising program. This did not come up as a particular subject of discussion at the other schools. At NECM it was not learned whether this was negative or positive as to training, but shortages of practice rooms, tape recorders, pianos, etc. were blamed directly on the school's lack of money. In the other institutions, this lack also existed and was discussed, but not with the same intensity.

At the San Francisco Conservatory of Music a question was raised about the scope of academic studies needed by conservatory students. (There seemed to be differing opinions at SFCM and NECM on this subject.) One student said, "Humanities isn't 'wanting or not wanting,' it is a question of time." Some felt that those who want more humanities should attend university music departments where such subjects would be more readily available--that additional academic studies has no place in the conservatory. Others felt the opposite. In the questionnaire anything that did not pertain directly to music studies was omitted, though the answers as to whether more academic studies in the conservatory are desirable is an evident concern. Generally 65% of the students questioned felt that academic studies not only did not belong, but that there is not time enough for them in any case. As one student put it, "My instrument is my first priority."

A question in the student sessions that dominated much of the study related to the quality--or lack thereof--of music training in secondary schools. At the New England Conservatory of Music it was suggested by students that conservatories should not accept anyone directly from high school. "The most difficult thing here was making up for lost time," said a San Francisco Conservatory of Music student. "Because of school systems in this country, the first conservatory year is really rough."

At Wisconsin, the average age of the students was younger, with some in their first or second year of training. Like many new college students, they were somewhat overwhelmed by the obligations they had taken upon themselves. One talented young woman who plays with the Milwaukee Symphony Orchestra complained that performance and the resultant rehearsing took from her own practice and was detrimental to her studies.

But more than the transition of secondary school to the conservatory, the prevailing complaint centered on the lack of concern or interest by the public school system. As will be discussed later in the context of the questionnaire, the numbers are extremely thin for those who were properly helped or trained by their public schools.

Other areas of concern were the problems of one school having 40 flute majors, another 32 guitar majors. Limitations of,

or the lack of ensemble work, or getting proper attention from teachers was evident. On the other hand, many felt that schools should take all those applicants who have acceptable auditions.

There were discussions on the amount of Theory and related subjects that were necessary for the performing musician. Most believed that as professional musicians they would have to teach in some capacity, so these courses were necessary. This argument prevailed in all three schools. (Whether or not Pedagogy courses should be provided will be discussed within the questionnaire section.)

Being able to perform, or at least work, in ensemble was a difficulty in certain situations. Seemingly because of public school emphasis on marching bands, fewer string trainees apply to the conservatories and thus are becoming less available to symphony orchestras. A girl from Wisconsin College-Conservatory inquired, "How do musicians train if, no matter what, they cannot play with a group?"

A need for flexibility in program design was discussed. Some students wish to create their own schedules, to allow additional work on weak areas, and always to allow for more practice time. Every student described a too crowded schedule which did not permit sufficient practice. (Some of this discussion centered around dormitory versus living-out arrangements--neither very satisfactory--with neither allowing practice as far into the night as students wish.) One faculty member pointed out that students must practice a solid three hours a day which in practicality means five--difficult to find in a normal student day.

For performing musicians a work/study program was suggested, a system whereby a student might periodically go out into the world and perform, thus obtaining experience and learning to work in a group.

In all cases students were frank and open with their comments and their not infrequent complaints.

THE QUESTIONNAIRE

The questionnaire is divided into three sections to determine early training, the selection of a conservatory, and current

training. The "essay" questions in most cases elicited a wide variety of responses, usually personalized to that student's needs.

Sixty-seven students completed the questionnaire: 40 from WC-C; 15 from NECM; 12 from SFCM. These students represent college level conservatory training from freshman through the graduate school. The major problems seem to be constant at all grade levels.

In the beginning . . .

Students were asked to check all applicable answers: thus in many cases multiple answers are shown and scored.

Approximatley 60% of the students completing the questionnaire became aware in grade school that they were musically inclined. All but two respondents discovered their talents at some point in the 12 years of public school.

Of the 67 respondents, only one indicated that he had received help and recognition from the secondary school in selecting a conservatory rather than a liberal arts college. Private music teachers helped 46% and only 12% had such assistance from their families, although 16 of the 67 had professional or gifted musicians in their immediate family.

The majority had studies with a private teacher prior to attending a conservatory, and 27 stated that they had had some training in public school. In asking about the depth of training in the public schools, 32 replied that their schools had had at least a band or a chorus and a few an orchestra. Ten were able to take classes in Theory. However, 29 or 43% stated that there was little or no music training available in their public schools.

Fifty-seven students wished music training in the secondary school to include such subjects as Theory, Aural Skills, Music History, and Music Literature. Forty-two students said that they simply would have wished more music classes to be available, at least as an elective. One girl said,

> "Obviously high school is general education. However, after a point it would be excellent if the education could have been aimed at specific goals."

As to the additional scholastic load such classes would create, 38 felt that to be no problem because many of them were taking music privately and had to study additionally in any case. The answer to the social implications of having to study all the time was much the same:

> "No one said I should 'study all the time.' They said, 'You should not practice so much.' i.e.: restrict myself to music."

Then What Happened?

Both school guidance counselors and family seemed remiss in the selection of a conservatory. The most helpful factors seem to have been a music professional friend, private teacher or general reputation. Forty percent were guided by the conservatory's reputation.

Fifty-eight percent (39 students) needed scholarship assistance to attend the conservatory. Of this group 18 had difficulty in getting scholarship aid. (Unfortunately there had been no explanation asked for here so that it is difficult to assess this problem.)

Now!

Forty-four students were satisfied with the school they were in; an additional eight stated that they were "satisfied for the most part."

In asking whether students were currently getting all the courses they felt necessary, the responses were generally personal to each individual need. Twenty-five said they were not getting all they wanted and seven were unsure. Examples of answers to the question about additional courses are:

> More arranging--more commercial training.
>
> Piano Pedagogy or a seminar with all the piano teachers on teaching practices; Orchestration; Counterpoint; Keyboard Harmony.
>
> . . . in the direction of the Jazz courses.
>
> Special courses for people with sight reading problems.
>
> Courses are not specific enough for individuals.

After graduation almost half of the students wish to attend another school or graduate school with seven more not sure at the moment. For most of these the objective is simply to continue study, though eleven say that they want a Masters degree.

The majority (60) intend to graduate from the conservatory they are now in, with three unsure.

As to how the current curriculum can be made more meaningful:

> I feel uncomfortable working on my folk music here. I wish we had a faculty member who was into folk music as a major concern.
>
> I think a complete re-evaluation of the curriculum should be considered with faculty, administration, trustees, and students equally represented.
>
> Ridiculous question. This is a professional school, not ice cream over which you pour chocolate to make it more attractive.
>
> I think classes could meet needs of advanced students--perhaps more performance oriented.
>
> Less *&§#% courses such as chorus for pianists who do not necessarily desire it, yet might be prevented from graduating because of not taking it.
>
> The curriculum is adequate, but the performance requirements and opportunities do not realistically prepare a musician for a professional job.

Level of preparation for the conservatory in the secondary school was scored by 45 as inadequate, with 16 feeling that their secondary school had been helpful. Some of the "no" answers follow:

> I had to attend a junior college (first).
>
> The calibre of training I received was not high enough.

> I am a guitarist and was never encouraged by school because the curriculum consisted of a band which if you were in got instruction once a week.
>
> No Theory or real ear training.
>
> There was no music classes offered.
>
> I didn't have anything.

In commenting on the need for a degree, 25 knew it to be necessary for teaching; 19 saw it giving recognition and security; 14 felt that the continued education and security would help achieve professionalism and self-satisfaction.

> Mostly I need study time--the degree will only be useful if I decide to teach at a college.
>
> Educationally I feel more well-rounded--I feel adequate without a degree, but I'll get $5.75 per 45 minutes teaching in public school as opposed to $2.75 without the degree.
>
> I really don't feel the need for a degree.
>
> The only need I can see for a degree is for job purposes. Having a degree makes you no better a musician than someone who studies privately.

Pedagogy was a major point of discussion at the "rap" sessions. The students recognized that although they might not wish to, at some point in their careers they would have to teach. Thus 44 asked for some sort of teacher training. Of those, 29 felt they could fit this additional course into their current schedule.

In order to accommodate Pedagogy, and possibly other courses generally felt needed, the questionnaire asked for thoughts on a trimester schedule (3 time 15 weeks). The majority was against such a schedule because of losing the summer vacation. For some it was a loss of rest and recuperation; for others it was a necessary work-for-pay time.

The possibility of adding a semester or two to the normal four-year schedule, however, was looked upon favorably. Thirty-three were "for," 18 "against" with four "maybe."

Other comments:

Four years are not enough time to give a recital but more importantly to study the required curriculum and practice. Unless a musician is very proficient in his field when he enters, he will find it very discouraging and difficult in solving all his problems musically and emotionally.

I find little correlation between the "performance exposure" that a conservatory can or does give and the real world of performance.

I appreciate the openness and the willingness of this school to accommodate the individual students.

The biggest problem here is that the school is so small and can't meet the wide range of student needs.

Because I have had college study already, I feel hindered by the way some courses drag for me. I would like more facilities for getting these credits out of the way at an accelerated rate and at a more convenient time.

Although this is a small school, the faculty has paid minimal attention to me with the exception of my private teacher. The administration is generally inept at making sound decisions.

The school's educational objectives have been smothered by its biggest problem--trying to get money in order to exist.

I feel that it is very important for someone entering the music profession to be a well-rounded musician. Knowing only your instrument or only classical music does not make you able to contribute to the betterment of music, musical education or society in general. I feel that musicians in music schools should be exposed to the entire world of music.

I'll graduate with virtually no place of employment other than a factory job.

I think more recruiting should be done in area schools, particularly in strings; we need more balance; we've got the teachers. Get out there and fight!

I have had to accept three fellowships in order to make ends meet which has interfered with my work. I should have a larger scholarship, but I understand that it is the policy of this school not to award full scholarships to composition students. This is fallacious (reasoning)!

Each student had a candid opinion about the school, and about himself, providing indicators of the nature and scope of the problem.

THE MUSIC PROFESSIONAL

The music professional was an elusive person to reach, either by questionnaire or personal interview. Obviously the business of making a living precedes that of sitting down and talking about it--even when the questions are pertinent to their livelihoods. And that term is correct: "livelihoods." No respondent to the questionnaire performed simply one job--an insturmentalist in the Milwaukee Symphony Orchestra may also compose, write, teach (both privately and in the conservatory) and be a critic. Not having one 52-week well-paying position forces such musicians to work in allied fields.

Unlike the students who were more easily gathered together, it proved impractical to bring the professionals together (except to some degree at the Symposium, which will be discussed later). Time and budget did not allow enough personal visitation. It was necessary to make many personal telephone calls (and some visits) to achieve completion of the questionnaires.

THE QUESTIONNAIRE

There were 43 respondents to the music professional questionnaire, mostly from the Milwaukee area. A high percentage play with the Milwaukee Symphony Orchestra and many of these also teach at the Wisconsin College-Conservatory.

The first part of the questionnaire asked about professional activities. There are, as stated before, multiple answers in the results: eleven composed, ten conducted, 28 were instrumentalists, five vocalists, two arrangers, one author. Twenty teach privately, 23 in a school. There were two critics, two recording engineers, one manufacturer of instruments, one publisher, seven arts administrators, one technician, one program annotator, two musicologists, one technical consultant, and one contest judge.

The level of professional training completed was asked for. Thirty-two had private studies, one went to a settlement house, three to the preparatory division of conservatory, 22 to a conservatory, 30 to a university or college, and five stated "others," which include music camps and such specialized short-period activities.

As to whether or not their training had been appropriate to career objectives, 34 said "yes," and seven "no." Some comments were:

> Private study was great for the instrument. My interest in jazz was neglected by classical training.
>
> A higher level of learning would have possibly enhanced my chances of a higher level of professionalism.
>
> All brass training is too narrow and stilted, but it was all there was. Most schools prepare you to be a mediocre player in a hack orchestra. None of the teachers around is a good performer. How can a teacher prepare a student if he isn't prepared himself?
>
> Partly (yes and no)--university training encompasses more subject matter than is needed for performance and uses much valuable time.
>
> Not enough playing in large ensembles and too much emphasis on preparing recitals.
>
> One seeks to fulfill what one needs by getting to those people capable of satisfying the needs--wherever!
>
> Partially (yes and no). Pedagogy training was done on my own--study, observation, experimentation.
>
> Private training both in U. S. and abroad was excellent. Classroom training sorely lacking since it was geared to music educators and not the artist.
>
> A need for more and better ear training.
>
> Mostly (yes); background very good for advanced studies, but practicalities were ignored.
>
> Much of real value was learned by study or personal research after receiving a M.Mus. degree.

Answers will be seen as not that dissimilar to those of the students.

Forty-one felt that professionalism had been the goal, one did not. However, it must be pointed out that the question is directed to currently practicing musicians. There might be an entirely different answer if asked of recent conservatory graduates.

The answer as to when the decision was made to become a musician varied, but unlike the student who could pinpoint his "early-awakening," the professional geared his answer to when he decided to become a professional musician as distinct from becoming seriously interested in music. Seven decided in or around college, 18 in high school, seven in grade school, four "later in life," and two said it has "always" been their goal.

"How were you helped to achieve your goals?" The professionals responded somewhat differently from the students as to the public school system. Out of the 43, 16 indicated "through public school teacher recognition"; 30 said music teacher encouragement; 27, family interest; five were aided by outside organizations; two "other;" and five felt that it was through their own efforts and drive. Eleven said that family objections had to be overriden, and ten said "other" which included four who felt that their local town and school environment did not encourage musicians.

As to who provided the greatest help, strength, and encouragement during the educational period, three said personal friends and fellow musicians; three, the public school; eight were helped by their college or conservatory teacher; 24 by their private teachers; 19 by family. Here again, six stated that they themselves provided the greatest impetus.

The answers to, "How could other music training have helped your current music career(s)?" were geared to personal need. Some examples:

> In looking back, I think we may all rationalize and say, "If the school had only taught me this or that, I might be better equipped today." But with few exceptions--I believe it was all there. We just had to reach out and grab what was more important to us.

Learning to improvise would make my work a whole new place.

More jazz and pop training in school.

Training to audio-electronics.

In college more attention should have been paid to symphonic literature rather than only concertos.

Sight reading!!!

Too much time was spent getting a university degree. More practical experience would have been much better.

Better quality instruction.

More Harmony-Theory-Composition, etc., would have led to composing and conducting.

If I had given more attention to keyboard studies (which were available to me at the conservatory) I would have made much greater gains.

I still say--seek what you need--wherever.

Pedagogy training was totally neglected by the university. Expertise in accompanying as a career possibility should have been offered as a first-rate career, not as the booby prize for not really succeeding.

More chamber music would have helped, but in a small town, not very possible.

Immediate entrance after high school to a more strenuous program.

I never said "no" when asked to do a music job. There is a point when the academic training becomes redundant; practical experience becomes the best teacher.

A careers course--practicing musicians brought into the school.

Merely changing and adding courses will not effect a remedy. What is needed are enlightened and stimulating teachers working in a curriculum that is flexible enough to give talented students a headstart on a lifetime of studying music.

Twenty-seven professionals stated that scholarship assistance played a part in their education, 16 said "no." The questionnaire asked to what extent: four said one-quarter tuition or less, five said half, three said three-quarters, 11 said full, and two indicated some help in graduate school.

Eighteen felt that they were able to get the kind and amount of training they wanted and needed, 22 said they did not, and six said "mostly." Their comments included:

I got what I needed--I didn't always think so at the time.

Very little jazz educational situations.

No, because of financial situation and small community, along with the usual questions of youth as to exact vocation wanted.

The most and best training was on the job.

Teachers not always efficient, inspired, knowledgeable, inventive, flexible, etc.

With very few exceptions I was dissappointed with the level of competence of teachers.

I mainly wanted to learn to play my instrument with as much control as possible, and I searched until I found the right person to teach that to me.

At the time I thought I needed more work on my instrument and less time on course work.

Yes and no. I didn't really know what I needed.

There is no institution that can meet all the needs of all of its students.

If I had known what career I wanted, I would have chosen more Theory, Composition and Form and Analysis courses.

I sought it out.

Only by discarding certain guidelines.

More practical experience.

As an undergraduate I had no idea what was expected--everything came too easy.

Any course I took with a reasonably enlightened teacher proved to be worthwhile.

Questions asking what courses should have been offered that were not provided in a conservatory or in a college/university or asking what the needs had been for the professional in education were answered by simply "more": more ensemble work, more chamber music coaching, more private studio study, more general work on all the arts, more and better ear training education, more theory, more counterpoint, more orchestration, more intensive history of music, more performance and advanced academics, more conducting, more literature, more on 20th century music, more pedagogy, more on-the-job training, more reading of orchestral works, more instruction in classical and jazz guitar, more work in applied fields (less academic work), more involvement with courses more directly related to chosen field--fewer outside requirements--less talking, more modern writing, more courses in related fields (i.e. music business, public relations, etc.).

As to Pedagogy, 18 felt that it should be made available to students and only six said "no." The 18 were a little less than the total number of professionals who are currently teaching.

Other comments were sought relating to the broad area of the education of a musician. Some responses:

I went with the changes--silent movies, vaudeville, musical shows, symphony, then dance and show bands. Finally I got into the music business of booking acts, name bands, local groups. I made it in music and entertainment big.

To learn by the so-called book merely gives one the trite basics of music. What is badly needed is a music professor with ten to twenty years of professional experience and involvement. Only then he will be capable of teaching over and beyond the limits of the book.

One never stops in the learning process. However, I do wish I had continued on a higher level.

Training should have been more diversified.

Performance requirements were too much neglected.

If I had relied solely on teachers and school, I would never have achieved much. Once I decided what I wanted, I had to become resourceful and seek out the experiences and knowledge and playing opportunities.

I have come to appreciate the use of audio/visual educational aids--the more the better. What little I received sure made learning easier.

Quality must get better. Too many people teaching who know too little.

I have two degrees. With the exception of musicology--theory--applied cello and ensemble courses, I don't feel I benefited greatly from the other course work.

I should have been urged to work more on instrumental techniques as a young student--not enough discipline in the early stages.

Serious talented students must have superior teachers at the onset of their training.

Conservatories are excellent because unlike a university or college, all emphasis is on quality not quantity--I know from teaching one year at a state university in Ohio.

The schools generally are slanted toward concert band or solo performances which is largely irrelevant to a professional musician. I think forcing a music student to play in a marching band is criminal.

As far as curriculum is concerned, I have had all opportunities offered, and I started at five years old. My education was geared toward performance. The choice of the teacher is of primordial importance. The conservatory offers, now much more, especially in the quality of instrumentalist teachers.

When it could be selective it was good, when imposed it was always lacking.

I have often grown more in a single workshop with real pros than many credits of "academic" training.

I went to a university for two years and had knowledge in the humanities. However, I feel that my conservatory training has been indispensable to my musical development. The combination of the two academic environments gave me the opportunity to become a musician (which I feel comes before being just a pianist) as well as a well-rounded individual.

Perhaps it is easier to train young musicians for a life in education than a performance career . . . but without professional level composers, scholars and players, the whole process is an exercise in futility.

Perhaps the most telling comments were those which implied that if one honestly wished to become a musician he would go to whatever lengths and places necessary to accomplish his goals. Can any single school provide total training needs for each professional in each of his specialities? On the other hand, can the conservatory make it easier to identify goals and find a means to attain them?

THE SYMPOSIUM

"The Conservatory and the Music Profession: A Symposium" was held on Tuesday, May 14, 1974. (See Exhibit) It was created as a basis for exchange among students, music teachers (private and school), music association representatives, members of the Milwaukee Symphony Orchestra and other music professionals. There were three workshops: Pre-Conservatory Education; Curriculum (of the Conservatory); Careers. These workshops were headed by professionals from outside the Milwaukee area who until that time had not been involved with the study.

There was an opportunity for participants to attend any two of the three workshops. At the end of the sessions, workshop leaders presented summations of the discussions. Actually, each of the workshops crossed boundaries and discussed all facets of the subject matter. For the purposes of this report, however, the comments have been collated and information from each of the workshops put into its appropriate workshop category.

PRE-CONSERVATORY EDUCATION

Harris Danziger, Director, Third Street Music School, New York City led the Pre-Conservatory Education Workshop. He pointed out that the future professional and the future amateur have to be trained exactly the same way. "There is no such thing as a Sunday musician, a Sunday painter. The lawyer who wants to play string quartets as an avocation must have pretty much the same training as the professional string quartet player, the professional symphony man."

He also felt, this thought was echoed in his workshops, that the true professional is an amateur at heart raised to the "nth" degree. A professional who does not love his art, who is not motivated by the same reasons that make the amateur listen to him or look up to him, does not belong in the art.

Mr. Danziger reported that to a great extent what was lacking in elementary and secondary music education was a sense of time, of contemporaneity. Most teachers were raised in the past and basically all dwelt in the past, forgetting sometimes that they live in the present. In commenting on the attempt to make a child aware of what a Mozart minuet

is like, Mr. Danziger pointed out that "that child is almost the last person in the world who can do that because you are asking an historical perspective which a child is not capable of having. The child is far more capable of understanding the complex, rhythmic patterns of a jazz set, rather than what we consider the very simple rhythms and organization of a Mozart or Haydn minuet."

Mr. Danziger also commented that music teachers will present some Khatchaturian as modern music, for example, while ignoring Schoenberg or Webern. "It actually would take a far greater effort on our (the teacher's) part to master the basic aesthetics of Schoenberg and Webern than it would take for our students to get into that."

Modern music, it was suggested, should be used for pre-conservatory students who are surrounded by background music at the movies and on television, and who have grown up to the sound of stereo. Because of television orientation, frequent use of slides and movies in pre-conservatory education was urged, adjusting music education to this technical age.

The failure of most elementary and intermediate schools to get into electronic music was bemoaned. In fact, the use of the historical approach is not the necessary thing. "We don't start with Bach and go on to Mozart and Beethoven and finally at one point or another arrive at Gershwin."

In the Pre-Conservatory Education Workshop as well as in the others, the question of the relevancy of Theory programs was discussed. While no resolution came about (the pro's equalled the con's to a great degree), there did seem to exist a feeling that there may be a more effective way of presenting Theory.

The problem of the new conservatory student arriving at the school without any background in musical dictation was considered a difficulty. Somehow, somewhere the young student should be able to secure a background of aural skills before the conservatory.

It was pointed out here as well as in the other workshops that the conservatory is in itself a continuum. It is a preparatory school, a college and a graduate school, and in fact, does often service the total spectrum of needs.

The new conservatory student contends: "We are in a hurry. We should have learned at six what we are trying to learn at 18." Some of this learning should take place through the public school system, some undoubtedly will take place through private teachers. The students who attended the workshops were most critical of their public school music training and the lack of cultural background of their regular classroom teachers.

These students also felt that no student is able to select properly what he needs at the conservatory level and certainly not at the pre-conservatory level. How and by whom the budding musician is identified, led to some form of music education was a concern. There is a definite need for more elementary and intermediate schools of music.

The question of how musicians start out as youngsters and the relationship of early training to success or failure in the music profession was brought up in most workshops. It was agreed that pre-conservatory training is very often a determining factor for competing in the field.

Music teachers attending the workshop felt that very few outlets in public schools exist for the musically talented, in that those who are ahead of the others musically sit around during music periods doing very little or nothing. It was suggested that the conservatory develop a relationship with Boards of Education that would allow release-time to talented high school students to attend certain classes such as Theory, Ear Training, etc., at the conservatory. It was also suggested that there should be a close liason between the Boards of Education and the conservatory on all music matters.

CURRICULUM

The Curriculum Workshops were led by Donald Harris, Executive Vice President, New England Conservatory of Music, Boston, Massachusetts. He summed up his workshops by saying that everybody was unhappy about curricula and that all found that in many ways it did not correspond to what was needed. In one workshop, mostly student-oriented, it was felt that Theory was good in certain aspects, some saying that it took up too much time, others that Theory was more

relevant to what they particularly were doing, others that it ought not to be specifically relevant at all but relevant only in a general sense. Perhaps Theory programs, as most others, should change every two years, it was suggested.

The students spoke at length about degree programs and accreditation, noting that this is a rather superficial, synthetic way of reckoning 120 hours to be distributed in a number of different ways--whereupon if one has the requirements and been attentive and diligent he may go out in a professional world with the school's blessing. The students stated that such a system did not correspond to reality. Part of the difficulty is the accreditation system itself, whether university or conservatory, which requires an organization of hours and points of each of its degree-giving schools.

These workshops also dealt with the need for greater use of teaching aids in the curriculum, of different kinds of machines from video tapes to certain kinds of laboratories, and different kinds of research that is being done with tapes. Some felt that if this were to dehumanize teaching music, it would be unfortunate and inconsistent with the art form.

Here, for the first time, was raised the question of humiliation--or, better put, a question of self-confidence. Several students stated that when they did not measure up to other, perhaps superior students, or if their preparation was not complete, or earlier education lacking, they felt a sense of humiliation or embarrassment. Other students believed that a sense of self-confidence must be acquired--"You have to believe that you know what you are doing."

This brought to light the very real problem that all students would like to have a curriculum tailored to their individual needs--that this would allow them to grow--even realizing that these needs may change in the training process. The students wished for a revision in the curriculum which would allow for greater satisfaction, greater in-depth study. Their thoughts were that rather than sampling a little bit of this and a little bit of that, they ought to take a number of areas in which they could concentrate, do some work, and really go at them in a much more detailed, profound way so that it could become more meaningful.

Mr. Harris suggested that the curriculum might be divided into certain study areas within the field of music with only a few to be really grappled with, so that some knowledge of investigative method is learned as well as a sense of true accomplishment.

In the second workshop, less student-oriented, the idea that study at the conservatory might really in practice be vocational training was raised. In other words, a need for a more direct relationship of curriculum to careers in music was called for.

Vocational training on a two-year basis of study after high school was suggested, supported by a state agency for those who had some previous training and talent, but who might be non-degree oriented--not looking toward completion of their training after this two-year period. These two-year students would, however, be able to work in some field of music. This raised the question of whether or not such jobs are available in the local areas where these students reside. (This problem had been also raised by the Consultative Committee.)

Work/study programs were discussed as a means of being able to "do your thing" while learning. Perhaps a semester off (or year) and a semester on. Such programs do exist in other professions than music and have been successful, but it is a field that has not been tapped by the musician as it has in other areas of professional training.

CAREERS

The Careers Workshop was led by David Simon, Dean, Manhattan School of Music, New York City. He observed that there should be no question that while there are any number of applicants over and above the available jobs in all teaching, performing, and music-related positions, the best guarantee for readiness is a conservatory education. He stated that there are many obvious advantages to attending a professional music school for the purpose of promoting the career. First of all, performance-oriented schools accept students by audition only, thus indicating a future to begin with. Such schools tend to weed out students who fail to come up to standards of one sort or another through the process of annual juries, recitals, and comprehensive graduation examinations. The obvious advantage of performance opportunities with the artist/teacher is still a main characteristic of the conservatory.

He stated, on the other hand, that there are various other types of jobs available to conservatory graduates. "In presenting them we must be careful to distinguish those areas directly related to the conservatory training function, so that Music Therapy, for instance, is not necessarily a concentration at the professional school. Church music is not available at most conservatories; tuner-technician does not require the practitioner to be a trained musician. The music industry has many job possibilities that would seem to relate to on-the-job training and experience. Also, it is rare to find any gainfully employed musician who has not some experience teaching at one time or another. Teaching seems to be concomitant with the art of music, since a performer or composer needs to evaluate what he is doing, which can, perhaps, be best determined during the process of guiding someone else."

The students at the Career Workshops stated that they need performance practice with contemporary music, specifically those works of great technical difficulty formerly regarded as virtually unplayable by many professional symphonic musicians. There is evidence that conservatories currently devote more time to repertoire and performance practice in this idiom, an indication that the conservatories have moved with the times.

Instrumental and vocal piano accompanying is felt to be of vital importance to piano majors, particularly since the opportunities for solo and chamber music recitals are extremely scarce at this time. Accompanying and coaching can provide a living for experienced practioners. Several conservatories do have such programs.

A recurring question for conservatory administration relates to the responsibility for continuing to accept, train, and graduate musicians when there are fewer and fewer job opportunities. What is the justification for the ongoing encouragement of the music student's goal of a professional career? There are those who would agree that high calibre professional training should be limited to an elitist group, thereby attempting to keep to a minimum those who would compete for the available careers. Others feel that talented musicians should not be inhibited from the democratic ideal of self-determination. Highly motivated and talented people should be allowed every opportunity to develop their craft, especially since the survival of our musical heritage is dependent

upon informed audiences as well as performers. In general the motivation of those who aspire to a career is so great they are more than willing to assume the risks and adjust to the realities as they go.

A question was raised as to whether the conservatory gives consideration to educating voice majors to commercial singing rather than limiting the repertoire and curriculum to recital songs and opera. At the present time the conservatory continues to emphasize general technic, diction, repertoire, and other basic principles that are felt to be useful to all singers.

There was an expression, particularly on the part of participants in the workshop from the Wisconsin area, that there is a vast difference between educational and professional realities in New York City (for example) and similar activities in remoter regions, where the same opportunities do not exist. However, it was pointed out that whereas musicians of the past were required to go abroad for advanced study in music, such opportunities are now available in many urban areas in the United States. As a matter of fact, the quality of orchestras and music making in the United States has come to be regarded as on a sufficiently superior level to attract students from abroad, a reversal of past practices.

A suggestion was made that a course dealing with job opportunities, perhaps one semester in length, be given in the conservatory. Professionals representing different fields would be brought in to talk with students about their particular areas.

The question of developing strong sight-reading skills among musicians was discussed because of the obvious necessity for "producing immediately" on many professional jobs. This led inevitably to a dialogue on whether sight-reading can be effectively taught in other than a remedial way, an approach considered too elementary for conservatory calibre students. Another approach being utilized presently is that of having students go through a large assortment of literature without going back or polishing for performance.

One of the problems brought out is the public's lack of interest in music and musical events. As one speaker put it bluntly, "People will stand in the rain for twelve hours and cheerfully pay to see a sports event, but when it comes to a concert, they

want to know if there are any free tickets." The response to this reality was simply that the arts have traditionally been neglected by the greater public in the United States and that we must continue to find ways to educate and reach them, perhaps initially through exposure at the grade school level.

Since the workshop included Mr. Polson, representing the Milwaukee musicians' union local, several questions were directed to him, particularly with reference to cooperation by the union in allowing professionals to perform with non-union students in certain educational projects initiated by the conservatory. Mr. Polson responded by indicating that the National Educational Association and the American Federation of Musicians have worked out a code of ethics for dealing with such questions.

The discussion led to the question of the primary function of the union as a body concerned with the protection of the working conditions and pay scales of the union membership. One point was made that professionals who are more or less full-time musicians in New York want greater militancy on the part of the union in enforcing closed-shop conditions in the same way that other trade unions operate on behalf of their membership. The point was made that while musicians are asked to donate their services, the stagehands and electricians, etc. always get paid.

It was argued that when the union is careful about provisions involving non-union students, it is attempting to meet the demands of the paying membership. On the other hand, it was pointed out that an additional function of the union is "educational" and that the union has everything to gain from assisting future professionals in the conservatories.

A dance instructor made the plea for courses of study in dance accompaniment which is needed at this time among trained pianists who don't know how to improvise or know what is required in this field, including composing for dancers. A point was made that dance accompanists have been paid so little for their work that they are not motivated toward the field. It was suggested dance accompanists be given faculty status in dance departments at colleges and universities so that the field may be made more financially attractive.

A criticism of separating the jazz curriculum from the traditional conservatory curriculum was made by observing that one program becomes segregated from the other. It also fosters feelings of elitism on the part of those who feel the one study is superior to the other. It was suggested that students should have exposure to both programs. The cause was attributed to the development of the separate "jazz major program" as it is currently practiced in some schools.

Musicians in training should concentrate on developing many skills so as to be versatile rather than to play one kind of music on one instrument. Contemporary conditions seem to require any number of skills from one person, such as performing, teaching, music writing, conducting, and other special skills needed for various music jobs.

A factor, that cast some gloom throughout the talks, was the decline of jobs in the profession--in teaching, in studio work, in symphony orchestras, and generally in those areas that seem to produce deficits rather than a surplus.

CONCLUSIONS

The report thus far has reiterated certain changes in curriculum (or in the conservatory itself) that would strengthen the education of the musician. Some of these changes are long range, some involve major re-evaluation of the private college of music as to how society and related governmental and regulatory agencies view these schools. Some suggested changes are simply an addition or deletion of a particular course according to how that conservatory views its role.

Once the Consultative Committee began to identify professional careers in music, it soon had to question how to educate the non-performing musician who by choice did not wish to earn his livelihood on the concert stage, and how to educate the musician who either had not the talent or drive to "make it" as a performing musician, but could be trained or at least exposed to other possibilities of music careers.

Several suggestions came about through the study, not least of which was the consideration that perhaps the conservatory is in fact vocational training for some. This thought suggests that conservatories consider either helping create or establish a two-year music school with an Associate Degree in Music. Because junior colleges are not designed specifically for music, such departments are inadequate to the need; graduates who attempt to transfer to a conservatory in the third year are not that much better prepared than the high school graduate.

A two-year junior music college program while still focusing on an instrument (or voice), could provide an overview of the entire music field and make known to the students what other careers in the profession do exist. It would also allow the student, who is not quite sure whether or not music is to be his aim in life, an opportunity to evaluate his goals and talents. The Committee felt that many of these students could and would perform in neighborhood social functions, earning some monies. However, the emphasis of such a two-year institution would not be to train symphony orchestra players per se, but to open up the

entire music field as a career possibility. Those with proven talent might then be able to transfer to the conservatory, though not necessarily with third-year standing.

As stated earlier, there are many peripheral careers in music that may require some degree of specific music knowledge (i.e.: music publishing, manufacturing, sales, library, etc.). It is recommended that a new course be created, possibly a semester during the third year, which would bring representatives of those other music career fields to the conservatory. Somewhere during the student's time at the school, he should be offered the opportunity to re-examine and re-evaluate his goals and the probability of whether or not he will reach those goals. This course must not make the student feel inferior--or that he is considering a "secondary" career--but must instead give him access to a broad range of related career opportunities.

A further question raised was whether or not the conservatory is the proper facility for a major curriculum in Music Administration or Music Industry. Can the conservatory run concurrent programs--one for the performer (the traditional role of the conservatory), and one for the non-performing musician who wishes to go into other areas? This is a question that may well have to be considered by the conservatory in light of how it perceives its function in the music world.

This raises, again, the subject of whether stronger humanities programs have a place in the conservatory. This area has to be considered since at least 35% of the students wish to have some humanities studies added to their curriculum. How many such courses, in what depth and specific areas have not been determined. The views seem to demand that some consideration be given. What courses the students want available will have to await further investigation, but the need is there and should be explored.

The question of need for a degree was raised frequently. Students understood that in all probability they will not be able to make a livelihood with their instrument alone and thus will need the degree in order to teach in a school system or enter some other phase of the music field. While

it was true that a degree is unnecessary to play in the symphony orchestra, it was asked what happens to that musician when he reaches 30 or 35 years of age and realizes that "that is all there is"? Further talks with professionals may illuminate this question. It is important to note, however, that many of the students said they wanted a degree for "security and recognition."

An allied discussion centered on the concern of many students and professionals about the present requirement of working so many hours within the four-year college system in order to graduate. Some students may wish to follow the normal route to graduation while others may wish to take only those courses that aid him in becoming a performing musician, proficient on his instrument, but unconcerned with the normal degree-earning program. Undoubtedly many schools would feel remiss in not requiring that the student complete full requirements in Theory, or in Music History and Literature, etc. However, so many students and professionals "complained" about being made to take what they consider subjects irrelevant to their needs that the question should be explored further.

Individual musicians should have different emphasis to their approach to education. The complaints of jazz majors being forced to take classical theory (and the opposite--of the separation of the jazz and classical departments), must be handled by each conservatory and what it feels the product of that conservatory should be. Similar objections exist for other majors who feel they have to take extraneous work that they will never use.

The lack of audio-visual teaching aids within some conservatories was viewed as unfortunate. Lack of funds creates many limitations. However, the importance of applying modern technology to music education was stressed.

In the elementary school the "classics" are stressed first. The student educated on the basis of history, however, does appear to be going about music education backwards. As the pre-conservatory workshop leader, Mr. Danziger, stated, young people today have a far greater ability to understand, appreciate, and even play modern music than they do 18th century works. That these young people are perpetually

surrounded with today's music suggests that this fact should be taken into account in their early education. More students might wish to further their music education if they had not been turned off by their experience in traditional "Music Appreciation" courses(usually offered once a week for 45 minutes). But, as Mr. Danziger pointed out, such education must begin with the public school music teacher. The hope was expressed that students coming out of the conservatories who go into the public school systems will understand the need and be better able to provide the youth with a greater caring for music.

Students and professionals discussed the lack of certain courses that would be helpful to their goals--such as "Accompanying," "Arranging," etc. Some conservatories do offer courses in these areas, but, as many professionals suggested, it is up to the individual to seek what he needs, not to expect that every school will be all things to all musicians.

The need for some study in teacher training at the conservatory level was requested throughout the questionnaires. Students and professionals alike recognized that probably half would wish to teach to some degree and that some training would be necessary. Those students who wished some pedagogy definitely agreed that they could and would find time in their daily schedules to take such additional work. Conservatories are asked, in effect, to deal with the fact that playing the instrument alone will not, in most cases, provide a living wage.

In order to add these additional areas of training, approximately half of the students agreed that they would be willing to have a semester or some sort of special session added to the regular four-year curriculum. Whether this could be accomplished in a special summer semester (students are basically against this) or whether they attend for four and one-half years to attain this additional work, was not explored as fully as it must be.

Many students wish a work/study program. It was not determined whether appropriate work in the music field might exist for the student, though some of this was touched upon when the question was raised as to job opportunities in major urban areas as compared with smaller cities. Certainly

a work/study program would satisfy many of the students' need to perform for other than one's own peers. A possible solution might be for the conservatory to allow the student to alternate semesters--one in school, one on the job--IF the student can find the work he is seeking. Since in New York only 3% of all musicians in the union make a living at their profession, the work/study program may beg the question. Whether or not the conservatory itself can create a work situation needs further investigation.

How the level of training of the entering student can be raised, or whether it should be, was not resolved. Strong feelings did exist that the conservatory freshman is not prepared for professional music training. Would the music junior college solve this, or should the conservatory recommend that the student first attend a music camp or some other special facility to bring himself up to the required level?

Throughout the meetings with students, faculty, professionals, and the Committee, the thought was voiced that the musician must be his own salesman. He must go out into the world as an "evangelist," finding his own audiences. It was suggested early in the report, that music groups should obtain residencies not only in the public schools and in the colleges and universities, but in housing developments, association halls, shopping centers--anywhere that people gather. In this way, the general public and the musician get to know each other on a one-to-one basis and the public begins to trust the musician as a person whose job is as worthy as their own. The public begins to understand that the musician contributes to society in a meaningful way, and that he is real--not something on television or read about in the papers. A real person with a job to do.

RECOMMENDATIONS

The Title IV-D Grant stated, "The purpose of the planning grant is to investigate the curriculum available . . . with a view toward enriching their training so as to make study more relevant to the actual field . . ." It has become increasingly apparent as the study progressed, that only the surface was being touched upon.

As a result of discussions with the Consultative Committee, students, professionals, and all people attending the Symposium (as well as in results of the questionnaires), the study consultants and project coordinator have come to feel quite strongly that this particular study is but a beginning. A few strong ideas and suggestions have emerged, but, as the questionnaires in particular show, many students want many different things. How they regard their current needs is very similar to how the professionals talk of what they wished might have been available to them.

To provide further, more definitive answers, it is strongly recommended that there be an extended study, broadened greatly to reach more students, more professionals, other conservatories, and music departments of universities and colleges.

A means should be found to interview personally, either on a one-to-one basis or in small groups, many more professionals, especially in other major cities. Related music fields should be surveyed to learn whether conservatory training helped these other professionals in their work.

Also, some means of talking with pre-conservatory students seems essential to achieve broader views of the curriculum difficulties. The study should be concerned with how the pre-conservatory student got to the preparatory school, and who helped that potential musician decide to go that route. Further, the study should attempt to discover means of locating and encouraging other possible music students who have been by-passed either by the local environment or by the lack of opportunity within the school system.

The questionnaire itself should be strengthened in several areas for both the students and the professionals in order to better evaluate some of the questions raised thus far. For example, the study should have more information about scholarships and how lack of funds might or might not affect career objectives. In asking about secondary school training, rather than simply inquiring what was available, the questionnaire should provide a check-list opportunity with a rating system.

As a sample of such strengthening, the questionnaire might be broadened to ask:

Did your high school have a
(1) ____ band
(2) ____ orchestra
(3) ____ chamber ensemble
(4) ____ chorus
(5) ____ small vocal ensemble?

Did your high school teach
(1) ____ basic theory
(2) ____ music history?

How often did your music class meet? _____

For how many hours (minutes) per week? _____

How do you rate your high school with regard to your music education? Very Good ___; Good ___; Fair ___; Poor ___; Nonexistent ___

A separate questionnaire should be provided the graduate student who considers himself already a professional. The graduate student is much more aware of objectives and of problems he has had to overcome. Since many graduate students went to a liberal arts college or university prior to attending the conservatory (presumably a high percentage majored in music), certain questions arise here that would differ from those asked the regular undergraduate conservatory student.

And when the conservatory student is going on to another school, he was asked "why," but not "where." In knowing "where," the "why" would be better evaluated. An answer "to further my education" suggests that something may be lacking in the current situation.

The area of "more or less" studies in humanities deserves far greater exploration and cannot be dismissed with the comment of one student, "If you want more humanities, go to the university."

Thus it becomes obvious that investigative work to date has raised at least as many questions as it answers. This report is but an introduction to the areas to be explored. It is a touching of peaks that calls for descending into the valleys. Much could be learned by strengthening the questionnaires and interview techniques and increasing the numbers and kinds of students and professional musicians involved.

Wisconsin College-Conservatory
Milwaukee, Wisconsin
Title IVD Project

MUSIC CURRICULUM DEVELOPMENT STUDY

Questionnaire

Students of Music

The following information is for study use and will be published only in the aggregate. No individual names or identifying information will be used. All questions relate to your music training.

In all cases, please check all applicable answers.

Name _____

What is your study emphasis? _____

What year are you? _____

I. In the beginning...

A. At what point in your early life, did you become aware that you were musically inclined?

__ 1. In Grade School
__ 2. In Junior High School
__ 3. In High School

B. From whom did you receive recognition and help that led you to choose music training at a conservatory rather than, say, a liberal arts college?

__ 1. Family
__ 2. Secondary School
__ 3. Music Teacher
__ 4. Other _____

C. Are there professional or gifted musicians in your immediate family?

_____Yes _____No

D. Prior to attending the conservatory, what formal music training did you receive?

__ 1. Private Music Teacher
__ 2. Public School
__ 3. Outside Music Organization
__ 4. Private/Preparatory School
__ 5. Settlement House
__ 6. Other _____

E. What was the depth of music training available at your public/private schools (if you attended public schools or non-musical private schools)?

_____

_____

_____

F. In your secondary school, would you have wished additional music training? _____Yes _____No

1. If "YES," to what extent?

_____

_____

2. If "YES," would you comment on the additional scholastic load you would have had to handle.

_____

_____

3. If "YES," would you comment on the social implications of "having to study <u>all</u> the time!"?

_____

_____

II. Then what happened...

A. How did you go about selecting a conservatory that you would like to attend?

__ 1. Family Recommendations
__ 2. Music Professional Friends Recommendation
__ 3. Your Private Music Teacher
__ 4. School Guidance Counselor
__ 5. It was in the neighborhood
__ 6. General Reputation

B. Did you require scholarship assistance? _____Yes _____No
If YES," did you have any difficulty getting scholarship funds?
_____Yes _____No

III. Now!

A. Are you satisfied with the school you are in? _____Yes _____No

B. Are you getting all the courses you feel necessary for your profession?
_____Yes _____No. If "NO," what additional courses, not available would you wish added to your curriculum?

_____

_____

C. Do you plan to attend another school, or a graduate school, when you have graduated from this one? _____Yes _____No

If "YES," what will be your objective in attending another college or university?

_____

_____

D. Do you intend to graduate from this conservatory? _____Yes _____No

E. How do you think the curriculum at the conservatory could be made more useful?

_____

_____

_____

F. Was your preparation in your secondary school adequate to prepare you for the conservatory? _____Yes _____No

If "NO," please explain:

_____

_____

_____

G. Would you comment on your specific need to have a degree:

_____

_____

_____

H. Knowing that many professional musicians teach as well as play to make ends meet, are you interested in receiving any teacher training?
_____Yes _____No
If "YES," do you think you could fit this additional training into your current schedule? _____Yes _____No

I. What are your thoughts on studying on a trimester schedule? (3, 15-week semesters in a 52 week period)

_____

_____

_____

J. Would an additional semester (or two) to the normal four-year schedule assist you in obtaining some of this additional training?
_____Yes _____No

Do you have any other comments?_____

_____

_____

_____

_____

Thank you for your assistance, and all the best to you in achieving your goals.

Wisconsin College-Conservatory
Milwaukee, Wisconsin
Title IVD Project

MUSIC CAREER CURRICULUM DEVELOPMENT STUDY

QUESTIONNAIRE

Music Career Professionals

The following information is for study use and will only be published in the aggregate. No individual names or identifying information will be used. All questions relate to music training and the profession.

Name _____

Principal Professional Activity _____

Business Address _____

I. Additional professional activities (check applicable lines)

__A. Professional Musician
  __1. Composer
  __2. Conductor
  __3. Instrumentalist
  __4. Vocalist
  __5. Other _____

__B. Music Teacher
  __1. Private
  __2. School

__C. Critic
__D. Music Editor (Media)
__E. Music Librarian
__F. Music Dealer
__G. Recording Engineer
__H. Manufacturer of Instruments
__I. Publishing
__J. Arts Administration/Management
__K. Music Therapist
__L. Technician
__M. Other _____

II. Level of Professional Training (check appropriately)

A. Where:

__1. Private Studies
__2. Settlement House
__3. Preparatory Division of Conservatory
__4. Conservatory
__5. University or College
__6. Other_____

B. Was your training appropriate to your career objectives? _____Yes _____No Explain.

_____

_____

_____

1. Was professionalism your goal? _____Yes _____No

2. At what point was your decision made to become a professional?

_____

_____

3. At the point of your decision, how were you helped to achieve your goals?

__a. Public School Teacher Recognition
__b. Music Teacher Encouragement
__c. Family Interest
__d. Outside Organization
__e. Other_____

4. What objections did you override, if any (other than financial)?

__a. Family
__b. School
__c. Other_____

5. Who provided the greatest help, strength and encouragement during your education?

_____

_____

_____

_____

C. How could other music training have helped your current music career(s)?

_____

_____

D. Did scholarship assistance play a part in your education? _____Yes_____No
If "YES", to what extent?

_____

_____

E. Were you able to get the kind and amount of training you wanted and needed?
_____Yes _____No Please explain:

_____

_____

F. If you attended a conservatory, what courses should have been offered you that were not provided?

_____

_____

G. If you attended a college or university as a music major, what courses should have been offered you that were not provided?

_____

_____

H. If you are now in education, what training did you require other than at the conservatory, or college/university?

_____

_____

I. Should Pedagogy have been made available to you? Please comment:

_____

_____

Do you have any other comments about your training?_____

_____

_____

_____

_____